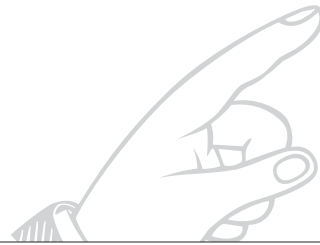


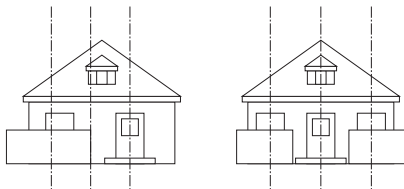
DESIGN GUIDELINES



TERMS AND DEFINITIONS



BALANCING DIFFERENT ELEMENTS TO CREATE A PROPORTIONAL WHOLE



BOTH ASYMMETRICAL AND SYMMETRICAL BUILDING DESIGNS SHOULD BE BALANCED

BALANCE

Balance is an important item considered during the design process. Balance can be described in terms of symmetrical and asymmetrical elements. An important feature of balance is that it is very often achieved by matching differing elements which, when perceived in whole, display balance.

EMPHASIS

Emphasis describes the use of elements which call attention to themselves. Porches, canopies, balconies, and dormer windows are examples of elements which, when used properly, can assist in emphasizing the desired look. Care should be given not to create unnecessary or inappropriate emphasis in historic buildings, such as adding inappropriate porches or highlighting windows with bold colors.

Emphasis can also relate to the overall feel of a historic building, such as the vertical feel of the Victorians, and the horizontal feel of the Craftsman style. The emphasis of the style should be realized and elements should not be modified which might change or affect it.

HISTORICALLY APPROPRIATE ARCHITECTURE

“Historically Appropriate Architecture” or “Compatible Contemporary Architecture” (Department of the Interior term) refers to new architecture within an historic district (officially designated or not) or to additions to existing historic structures.

Historically appropriate architecture utilizes genuine exterior materials, finishes, and details from the appropriate historical period. It utilizes plotting and planning concepts derived from historical examples, such as bungalow courts and courtyard apartments. Interior architecture and space planning that is historically accurate utilizes genuine details, materials, fixtures, furnishings and equipment.

Nothing in the definition of “historically appropriate architecture” is meant to deny the extraordinary value and applicability of contemporary materials, new technologies, applicable building code requirements or the like. Every effort ought to be made to use the most up-to-

date and state-of-the-art building systems and technologies in comfortable and complementary combination with the appropriate historical materials, details and finishes.

The realities of creating historically appropriate architecture make great demands on the architect who must exhibit sensitive design skills: a refined sensibility for the nuances of historical styles and building systems; an appreciation of local history and its influence on architectural design and the ability to combine disparate components that result in a cohesive and appropriate architectural solution.

HISTORIC DISTRICT

A legally defined area adopted by the City. Alteration to all structures within a Historic District are subject to review under Title 20 of the Riverside Municipal Code (available through the City's Planning Department).

INFILL

A new house built between existing homes, or a new housing project surrounded by existing neighborhoods, is

considered “infill” construction. Great care must be taken with new designs and construction within older neighborhoods to ensure that the new structure(s) reflects the scale, massing, texture, setting, style and colors of the existing neighborhood(s).

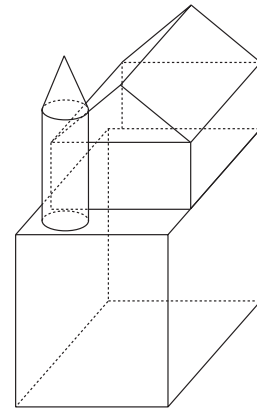
LANDMARK

Landmark can refer to a well-known local structure if used generically. Certain structures within Riverside are designated historic landmarks. Such structures represent a unique asset to the city based on their historic or architectural value, or both.

MASS

Mass describes three-dimensional forms, the simplest of which are cubes, cylinders, pyramids, cones, etc.

Buildings are rarely one of these simple forms, but generally compositions of varying types of masses. This composition is generally described as the “massing” of forms in a building.



THE COMPOSITION OF SIMPLE FORMS—THE MASSING OF A BUILDING—DEFINES ITS OVERALL SHAPE

TERMS AND DEFINITIONS

The massing of a building is an important part of its style, as is shown in the descriptions in the Local Architectural Styles section. It is interesting to identify the role massing plays in distinguishing a particular style, for many other items (scale, rhythm, texture) are also important identifying features of a style.

Mass and massing is inevitably affected by its opposite, open space. The lack of mass, or creation of open space, can significantly affect the character of a building. Designers often can call attention to the lack of mass by defining the open space with walls or guard rails, which would identify a porch or balcony. Mass and the absence of mass also play an important role in the character of a historic district or neighborhood. The massing in a district includes not only buildings, but landscaping and streetscaping (such as

benches, light standards, signing). The open spaces in a district include front yards, side yards, rear yards, street widths, as well as driveways, parking lots, public parks, etc. All of these items must be reviewed and considered when contemplating work in a historic neighborhood.

REHABILITATION (REHAB)

Rehabilitation can generally be described as making the necessary changes to allow a building to be usable again. This can include adding area, while using as much of the original and existing components as possible.

REMODELING

Remodeling describes a change or addition to building which severely alters its original state.

RESTORATION

Restoration of a building is bringing the structure back to its original state, reusing the original materials or reproductions of original materials.

RHYTHM

Rhythm describes the relationship of buildings to buildings or the components of a building to each other. Rhythm relates to the spacing of elements and can be described as a repetitive pattern.

The rhythm of buildings along a street is created by the pattern of: building, side yard, building, side yard, etc. Rhythm can be created within a building by the pattern of window spacing or column spacing, etc.

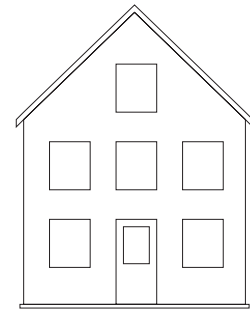
SCALE

Scale is the measurement of the relationship of one object to another object. The components of a building have relationships to each other and to the building as a whole which defines the scale of the building. The same building has a relationship to a human being, which also defines the scale of the building. In a historic neighborhood, many factors influence the scale of the area, including the buildings, landscape, and streetscape. These components have a relationship to each other which set scale,

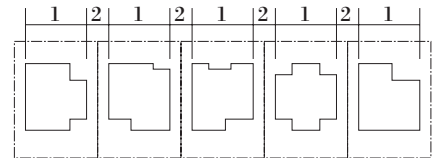
and they have a relationship to human beings which is perceived as scale.

The relationship of a building, or proportions of a building, to a human being is called its relationship to “human scale.” The spectrum of relationships to human scale ranges from intimate to monumental. Intimate usually refers to small spaces or detail which are very much in keeping with the human scale. Intimate spaces usually relate to areas around eight feet to ten feet in size. These spaces feel intimate because of the relationship of a human being to the space, as well as because of the relationship of one human being to another. The distance of eight to ten feet is about the limit of sensory perception of communication including voice inclination and facial expression. The distance is also about the limit of upstretched arm reach for human beings which is another measure of human scale.

At the other end of the spectrum, monumental scale is used to present a feeling of grandeur, security, or spiritual



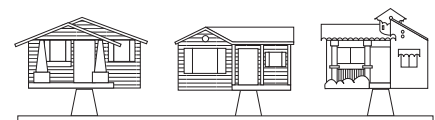
THE ARRANGEMENT OF THE WINDOWS CREATE A RHYTHM FOR THE FACADE OF A HOUSE



GOOD YARD PROPORTIONS IN A NEIGHBORHOOD HAVE A RHYTHM



LARGER HOUSE NOT COMPATIBLE



THESE HOUSES ARE SIMILAR IN SCALE

A HOUSE SHOULD BE SIMILAR IN SCALE TO ITS NEIGHBORS

TERMS AND DEFINITIONS



①



②



③



④

THE MATERIALS USED ON A HOUSE, FOR ITS LANDSCAPING, AND FOR ITS INTERIORS CREATE ITS TEXTURE. HERE, COMPARE THE SMOOTHNESS OF ADOBE ① TO THE ROUGHNESS OF A CRAFTSMAN'S LOGS AND ROCK CHIMNEY ②, A STONE PORCH ③, OR THE SHINGLES ON A VICTORIAN HOUSE ④.

well-being. Common building types implementing the monumental scale are banks, churches, mansions, and sometimes civic buildings. The components of this scale also reflect this grandness, with perhaps oversized double door entries, immense porticos or large domes to project the desired scale.

Buildings, landscaping, and streetscaping are usually close to the human scale in residential historic areas. The height and mass of the buildings, street lights, signs and other elements are usually smaller than in commercial districts. Landscaping tends to have more intimate walks, planters, and canopy trees in residential districts. All of these smaller scale components reinforce the human use of a residence and the need to have objects in comprehensible scales.

SETTING

The setting is the area or environment in which an historic property is found. The elements of the setting, such as the relationship of buildings to each other, setbacks, fence patterns, driveways and walkways, and the street width and landscape together

create the character of a district or neighborhood.

TEXTURE

The texture of a building or historic district refers to the patterns, surface texture, and colors found in building exteriors, walks, and landscaping. Variations in texture range from the roughness of stone or shingles to the smoothness of stucco or glass. The use of texture can be a contributor in creating balance by changing the texture within a facade. Texture also can add scale to large spaces by creating a more human scale fabric.

The regularity of a texture can also add character, scale, and balance to a building. The horizontal lines of wood siding, the vertical irregularity of wood shingles, or the many types of brick bonds can reinforce the emphasis or create rhythm.

VERNACULAR

Any building made of adobe, wood frame, or brick with no particular stylistic elements present. A plain building built according to a traditional pattern with no particular emphasis on style.

Color

VICTORIAN—PRE-1884

- Main body of the building painted pale colors, usually tans or whites
- Trim usually the same color, but with a deeper tone.
- Window sashes painted black or white
- Shutters painted the same color as the body of the building
- Roofs were wood shingles, stained green, red, or black

VICTORIAN—1884 TO 1895

Darker colors were used in Riverside, and in some cases the number of colors on a single building increased to three or four. This change was partly influenced by the “trend” of the time, but also because some houses incorporated two exterior materials, perhaps shingles at the second story, with wood siding at the first. The two different materials were painted different colors, each with its own trim color, resulting in four colors on the house.

- Roofs were wood shingle, stained green, red, or black

Upper floors:

- Main body of the building light tones
- Trim the same color but with a deeper tone
- Trim sometimes deep reds or greens
- Window sashes black, deep red, or white

Lower floor:

- Main body of the building darker than the upper floors
- Trim the same color as body but with a deeper tone
- Trim sometimes deep reds or greens
- Sashes black, deep red, or white



Color

POST 1895

- Main body in light grays, yellows, and tans
- Trim often white
- Window sashes generally black
- Roofs stained red, green or black

TURN OF THE CENTURY (ABOUT 1900 TO 1910)

- Main body generally white or light colors
- Shingles at the upper level stained green or brown, with white used at the lower level
- Trim generally white
- Window sashes generally black
- Roofs stained red, green or black

CRAFTSMAN (ABOUT 1910 TO 1920)

- Shingles or siding stained earth-tone colors of brown or green, or sometimes left natural
- Trim often painted white, ivory or cream
- Window sashes either white, black or sometimes the same color as the trim
- Wood shingle roofs were still stained red, green, black and sometimes white
- Roofs of crushed brick and white gravel were introduced at this time



BUNGALOW—1910 TO 1925

- Main body, when stucco, often left its natural gray color
- Trim painted dark colors, such as a dark green or brown
- Main body, when rough wood siding or shingles, stained a dark color, such as a dark brown or green
- Trim, which had a smooth finish: ivory, white or cream
- Window sashes varied greatly: white, black or the trim color
- Roof of crushed brick or white gravel, which were left natural colors
- Wood shingle roof usually still stained, or sometimes painted white to emulate a snow covered roof



PERIOD REVIVAL—1920 TO 1935

This period includes many styles, including Mediterranean Revival, French and English Provincial Revival, and English Tudor. The materials used on all of these styles were similar.

- Main body usually light colors such as tan, buff or white
- Rough wood, as in half timber, usually stained a dark brown
- Smooth wood trim painted a dark color, such as green or brown
- Window sashes usually painted the same color as the trim
- All roofing materials were left in their natural colors



Color

POST WWII VERNACULAR (1945 TO 1955)

- Main body painted light colors
- Trim painted white or black
- Window sashes usually painted the same color as the trim
- All roofing materials were left in their natural color

CALIFORNIA RANCH (POST 1945)

- Early examples of this style were often painted or stained a dark brick red
- Trim was white
- Window sashes were white or black
- Later examples had a broader range of colors, usually with the main body of the house darker than the trim

MODERN (ABOUT 1945 TO 1965)

- Main body of the house was often white or gray or another pale color, if painted
- Concrete, bricks or concrete block used in the construction of the house were left in their original color—gray or pink
- Trim was not typically found on this style, but was painted in the same tone as the house or as a complete contrast, such as with black, if it appeared in the design
- One area of color or contrast for this style of home was sometimes the front door which was often double-wide and a brighter color than any other exterior element of the house.

INTRODUCTION TO RULES AND STANDARDS

In individual structures of special note and in collections of historic buildings that represent a bygone age, Riverside retains the treasures of its past. The historic architecture of the City is one of its most important resources and can be maintained—on a broad scale—only by the establishment and maintenance of guidelines for development within historic residential neighborhoods. The maintenance of a neighborhood requires that standards or guidelines be set to direct change in ways that are compatible with the historic elements. Change is not discouraged, but the thrust of change is directed to reinforce the best of the remaining historic elements. Doing so will only retain and enhance the value of a given property and the neighborhood as a whole.

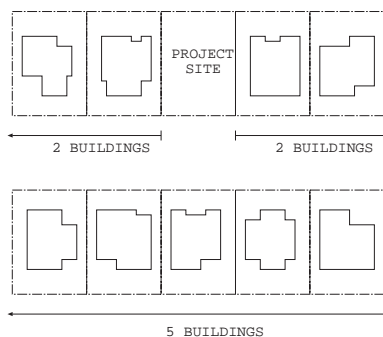
Directing and controlling change is the intent of many of the City's land use controls. The guidelines suggested here serve to protect each property owner's investment. Each owner can improve his property knowing that the surrounding properties' uses and designs will not detract from his.

The guidelines presented here provide a common ground within which owners, architects and the City's Cultural Heritage Board can work to enhance the historic neighborhoods of Riverside. The guidelines seek to maintain the historically significant while encouraging new infill of compatible design.

Modifications of the visible portions of structures within historic districts are reviewed by the Cultural Heritage Board. Many structures over 50 years of age are also subject to Board review. The guidelines are designed to assist the Board in analyzing design concepts and establishing consistent policies and decisions. The first section, "Terms and Definitions," describes basic concepts and terminology used in preparing building designs and reviewing historic structures. The second section, "Rehabilitation of Existing Structures," discusses basic rules and principles applicable to historic buildings in any area. The third portion, "New Construction in Older Neighborhoods," emphasizes the important rules and design elements of new construction within a historic district.

These guidelines were written for the Cultural Heritage Board (CHB) to use in their review of projects requiring CHB approval. However, the guidelines are for the use of every property owner in all neighborhoods as help in developing a good design which is compatible with a historic structure and within a neighborhood and, thus, to enhance the value of a property with any rehabilitation-work. By understanding the guidelines—the "rules" under which the City agencies operate, you can help assure approval of your plans and shorten processing times.

These guidelines recommend standards to be followed for rehabilitation, restoration, or remodeling within an approved historical district or any older neighborhood. The following design guidelines incorporate many of the terms and concepts described in the previous section. The guidelines suggest a comparison of the proposed improvements to existing surrounding buildings, with the intent not to copy style, forms, etc., but to provide a framework for designing elements which will be compatible with the historic areas' distinctive features.



THE "DESIGN SPHERE" OF A HOUSE AS REFERENCED IN THIS BOOK INCLUDE THE FIRST TWO BUILDINGS ON EITHER SIDE OF THE HOUSE AS WELL AS THE FIVE BUILDINGS ACROSS THE STREET

1.

Existing landmarks and buildings contributing to a historic district to be rehabilitated should meet the Secretary of the Interior's "Standards for Rehabilitation," page 72.

2.

Existing landmarks and buildings contributing to a district should generally be rehabilitated to follow the Rehabilitation Tips and Techniques section of this manual, starting on page 17.

3.

In residential areas, the first two buildings on each side of the proposed site as well as the five buildings across the street should be studied for repetitive themes of mass, scale, rhythm, color and texture. The proposed project should be consistent and complementary with the common elements of these structures. This area shall hereinafter be referred to as the "Design Sphere."

4.

The massing of specific buildings in a historic district or neighborhood should be respected. Original massing should remain intact, and alterations to a building or a building site should not significantly affect original massing. Damaged forms of mass should be repaired with sensitivity to the original. Removed masses should either remain missing (the changes to a building during its life are acceptable when they do not significantly destroy architectural character), or be replaced with special care to duplicate the original.

5.

The massing of buildings in a historical district or neighborhood should remain generally consistent with buildings within the Design Sphere. Because there are a variety of styles within each neighborhood, the massing creates interest which allows variety in rehabilitations, additions or infill. However, a proposed project should generally follow existing patterns of mass and open space. The new buildings need not mimic forms of past styles, but should not be disruptive to existing patterns of massing.

6.

The scale of a contributing building in a historic district or any home within a neighborhood should be carefully analyzed and retained. New, repaired or replaced components should complement the existing scale, both in relationship to other components as well in relationship to human beings.

7.

The overall scale of structures in historic districts and residential areas should be carefully maintained, with all components analyzed and reviewed to insure compatibility.

8.

The scale of a proposed project should have similar qualities as buildings within the Design Sphere in terms of building components (windows, doors, etc.) to the whole building, and in terms of the whole building to its neighbors.

9.

The maximum height of new construction is encouraged to be in harmony with the prevailing building height within the Design Sphere.

10.

Restorations, rehabilitations, and additions to historic buildings should continue the rhythm of doors, windows and other significant architectural features. The balance and emphasis should also be left unaltered, such as a symmetrical entry door with identical sidelights on each side.

11.

The exterior aesthetic (texture and color) in restorations, rehabilitations and additions to historic buildings should closely follow the original style; match previously altered areas if appropriate.

12.

Because the landscaping is such an integral part of a neighborhood's character, projects which affect the landscaping and yard areas should have landscape plans reviewed to insure proper design, plant material and sizes.

13.

Rehabilitations and additions to existing buildings to accommodate more than one unit in a previously single family home should be carefully designed and reviewed to insure the retention of the existing historical styles.

14.

New stairways necessary to convert single family residences to multi-family units or offices should be carefully designed to not disrupt the original style of the building. Stairways should be located at the rear of the building or rear portion of the side yard so as not to disrupt the historic streetscape.

15.

Additions necessary to convert residences to multi-family or office uses should be located at the rear, if possible, so as not to disrupt the historic streetscape or style of the house.

16.

Conversion of residences to office use may necessitate additional exiting for safety purposes or ramps for access. The new doors and ramps should be designed with sensitivity to the original style of the building. New office tenants may request a more easily identifiable front entrance to present a certain “image.” This should be discouraged so as not to destroy the original massing and rhythm of the building.

17.

The change to office use may necessitate larger heating and/or air-conditioning units. These should be carefully located away from the street facade, and any detached land mounted compressors should be located at the rear of the site, with landscaping acting as a visual screen.

18.

Variances for encroachments into side yard setbacks may be allowed to accommodate additional square footage. These variances may allow the retention of important historical houses instead of new construction.

19.

Office tenants may request a change of window treatment to allow more natural lighting, but care should be taken not to alter the original historical fabric, rhythm or balance of the residence.

20.

To encourage rehabilitation of existing homes and discourage the removal of existing historic structures: one car garages are permitted, reduced parking requirements may be allowed (if reduced need can be demonstrated, such as location within 2 blocks of transit stop or inclusion of home office), and on-street parking may be counted as a portion of the required parking (if street widths allow).

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

Originally developed by the Secretary of the Interior for assessment of properties within the Historic Preservation Fund grant-in-aid program, these Standards for Rehabilitation have been widely used over the years. They are included here as the guidelines for rehabilitation of landmarks and other historic structures.



1 A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2 The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3 Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4 Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5 Distinctive features, finishes and construction techniques, or examples of craftsmanship that characterize a property shall be preserved.

6 Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and

other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7 Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8 Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9 New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10 New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

INTENT

As stated by the Historical Building Safety Board in its informational pamphlet about the State Historic Building Code, “the intent of the State Historical Building Code is to protect California’s architectural heritage by recognizing the unique construction problems inherent in historic buildings and by offering an alternative code to deal with these problems.”

The State Historic Building Code provides alternative building regulations for the rehabilitation, preservation, restoration or relocation of structures designated as historic buildings. These regulations are intended to facilitate restoration or accommodate change of occupancy so as to preserve an historic structure’s original or restored architectural elements and features. While the code provides for a cost-effective approach to preservation, it also provides for occupant safety, encourages energy conservation and facilitates access for people with disabilities.

WHEN TO USE THE STATE HISTORICAL BUILDING CODE

This code applies to all qualified historic structures, districts and sites. To be qualified, designation must come from federal, state or local authority and includes structures listed on the following:

- ✧ *National Register of Historic Places*
- ✧ *California Register of Historic Resources*
- ✧ *California Registered State Historic Landmarks*
- ✧ *Points of Historic Interest*
- ✧ *State recorded and evaluated local inventories*
- ✧ *City or County inventories of historic or architecturally significant sites, landmarks or districts.*

Title 24, Part 8, of the State Historical Building Code, is the only building code in California appropriate to historic structures, districts and sites. It mandates that reasonable alternatives be sought and adopted where the historic fabric or perceptions [of a structure, site or neighborhood] are threatened by the requirements of [the] standard code. Enforcement rests with the local jurisdictions subject to appeal as outlined here:

The Historical Building Safety Board

Legislation (Health and Safety Code, Part 2.7, Sections 18950, et seq.) has established the State Historical Building Safety Board in the Office of the State Architect. The Board, composed of representatives of the design and construction industry, state agencies and local governments, is authorized to act as a consultant on the code and to state and local agencies. Chief among the Board’s duties are the power to advise, consult with state and local agencies on matters of administration and enforcement of the code, and hear appeals. Individual property owners may appeal directly to the Board under certain conditions; however, typically, they should first exhaust the local appeals process and then work with local officials who in turn can arrange for appeals or requests for advice from the Board concerning specific code compliance problems. Fees will be collected to pay for State costs.



Infill development can rejuvenate a neighborhood or cause property values to decline and neighbors to move out. This can be even more true within a historic neighborhood where a consistent style or period of architecture is represented.

Whether infill is one single home or a fifty-unit housing development, new construction in older neighborhoods must help retain the historic values of the area, not ignore or degrade them.

Riverside's historic neighborhoods include excellent examples of new, or move-on infill and some examples of insensitive design. To ensure the former is the norm of the future, these guidelines have been established. The guidelines suggest a comparison of new projects to existing surrounding buildings, with intent not to copy style, but to provide a framework for designing elements which will constitute "historically appropriate architecture" compatible with the historic neighborhood's distinctive features and overall character.

Because infill development is so significant to an existing neighborhood, processing requirements to get the project approved by the City may vary from the standard City review procedures. Contact the City Planning Department to verify such requirements.

1.

For infill projects consisting of one or two residential units, the first two buildings on each side of the proposed site as well as the five buildings across the street should be studied for repetitive themes of mass, scale, rhythm and texture. The proposed project should be consistent and complementary with the common elements of these structures. This area shall hereinafter be referred to as the "Design Sphere."

For infill projects consisting of three or more residential units, the "Design Sphere" shall be considered to include the entire block within which the site is located and all four of the surrounding residential blocks.

2.

The massing of buildings in an historic neighborhood should remain generally consistent with buildings within the Design Sphere. Because there are a variety of styles within each neighborhood, the massing creates interest which allows variety in rehabilitations, additions or infill. However, a proposed project should generally follow existing patterns of mass and open space.

The new buildings need not mimic forms of past styles, but should not be disruptive to existing patterns of massing.

3.

The overall scale of structures in historic districts and residential areas should be carefully maintained, with all components analyzed and reviewed to insure compatibility.

4.

The scale of a proposed project should have similar qualities as buildings within the Design Sphere in terms of building components (windows, doors, etc.) to the whole building, and in terms of the whole building to its neighbors.

5.

The maximum height of new construction is encouraged to be in harmony with the prevailing building height within the Design Sphere.

6.

In new infill construction, the rhythm of doors, windows and other significant architectural features should be complementary to the adjacent structures within the Design Sphere. The use of balance and emphasis should also be compatible with to the adjacent structures within the Design Sphere.

7.

The color and texture in new construction should complement the existing exteriors within the Design Sphere.

8.

Because the landscaping is such an integral part of a neighborhood's character, projects which create new landscaping and yard areas should have landscape plans reviewed to insure proper design, plant material and sizes.

9.

Special attention should be given to not allow infill to overshadow adjacent historic buildings.

10.

Developments of new multi-family homes within an existing neighborhood should consider historic examples of multiple family homes (bungalow courts, courtyard apartments, etc.) within the larger neighborhood or citywide, if such examples do not exist within the Design Sphere.

11.

To encourage new development within older neighborhoods that is historically appropriate and to discourage the removal of existing historic structures: one car garages are permitted, reduced parking requirements may be allowed (if reduced need can be demonstrated, such as location within 2 blocks of transit stop or inclusion of home office), and on-street parking may be counted as a portion of the required parking (if street widths allow).

12.

In keeping with many historic neighborhoods, alleys are permitted as dedicated public streets and when alleys are used, reduced street widths should be incorporated. Private alleys may be allowed when desired by the builder, if a maintenance district or community association is established for required maintenance. Gated access on private alleys is permitted when the project is set up to provide maintenance and security.